

AUG. 1969

The NEW

SQU

ARE

DAN

CE

HAVE
SOME
SUMMER
DANCE
FUN



THE



EDITORS' PAGE



The big 18th has come and gone, and we can imagine that hard-working Seattle committee having a well-deserved breather. Thanks are due them for their efforts and their success in carrying off a thrilling event.

We are happy to have met so many old friends and greeted so many new ones. And it was immensely gratifying to hear the comments and compliments from people of every area about the magazine.

How about YOU? Let us know what you'd like to see in these pages.

For the first time in our experience as editors, we have a huge backlog of thoughts and articles to share with you, some from the 18th Convention and others written by leaders in the field and sent to us. Also from time to time we will reprint some articles from local magazines that we feel should be read from coast to coast. The first of these is "Boy, Are You Lucky" from Square Notes in Southwestern Ohio. We're sure you'll agree with Geneva Parsons.

Several months ago we asked four callers with successful clubs to write about these easy-level groups which are growing in popularity. Dick Leger's is the first of these, in which he discusses how a caller can call an easy, yet challenging dance. Dave Hass' letter on the same subject but written in a more personal vein, we've printed as "Feedback." Don't miss them -- and for another side, be sure to read Lee Kopman in September as he expresses his thoughts on challenge dancing and why it will continue. Also in September, ideas on forming successful S/D clubs will be put forth by Jack Wentworth, president of a club that "has it made." Perhaps they'll put that spark of success in your club this coming season!

The NEW **SQUARE DANCE**

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SQUARE DANCE Magazine is published monthly at 309 W. Water St., Sandusky, O. by Burdick Enterprises. Second class postage paid at Sandusky, Ohio. Copy deadline first of month preceding date of issue. Subscription: \$5.00 per year. Single copies: 50 cents each. Mailing address: Box 788, Sandusky, Ohio 44870. Copyright 1969 by Burdick Enterprises. All rights reserved.

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 * AUGUST, 1969



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You have a good square dance magazine but I miss the "New Idea" of the old issues. At that time they were printing the new calls much earlier than now. The advanced dancers would like to have these calls much sooner so they'll know what they are when travelling to other clubs who seem to have access to these calls up to 2 months earlier.

Thank you for a wonderful magazine and I am renewing my subscription.

Gino Gerbasi
North Bay, Ontario

ED. NOTE: See the Workshop section in the July SQUARE DANCE. Willard Orlich, workshop editor, gives his thoughts on the subject.

The copies of your July magazine arrived today and we were thrilled to see the picture of the Silver Spurs on the cover. It turned out beautifully and I know Red will be thrilled to see them.

The Junior Silver Spurs have just returned from Seattle where they participated in the 18th National S/D Convention.

The Exhibition Silver Spurs are having a fine tour and will return to Spokane on July 10. On the 13th of July, they will leave for Canada where they will perform as guests of Edmonton's annual Klondike Celebration for the fourth consecutive year. They will also give a show at the beautiful Jasper Lake Lodge. After this 15 day trip, they will return to Spokane for a month's vacation before resuming practices.

Mrs. O. Wakefield
for E.S. Red Henderson

I was introduced to your SQUARE DANCE magazine at the National Convention in Seattle and was quite impressed with it. As a caller, I'm always interested in new ideas for calling as well as interested in the new calls co-

ming to the front of dancing. Enclosed is \$5.00 for a one year subscription.

Hal Ramaley
Oak Harbor, Wash.

As a "wait and see" type New Englander I've held off writing this letter of congratulations on the new SQUARE DANCE magazine. My subscription started with the November '68 issue, and each one has offered choice articles and fine "tidbits." Your column titled Meanderings is a refreshing change from the oh-so-serious S/D journalism.... much truth is said in jest, if I may quote a hoary cliché.

The Calling Tips feature has proved to be just what the doctor ordered in the way of "little gems," keep it up! Possibly a little bit of teaching techniques could be inserted in this column. The little things that are so simple nobody thinks about them are the ones that cause dislocated shoulders and bruised bunions among dancers (swing, twirl flourishes, the daisy chain family, etc.)

Another feature that is very interesting and helpful is the book review. I for one would like to see this expanded and elaborated upon. Myrtis Litman does an admirable job, kudos to you and her for this section.

Willard Orlich's workshop continues to be a source of material to stimulate the gray matter and keep my choreography sense sharp. Even in an area where much of the high-level material is next to unusable, the breakdowns and reviews help out considerably.

I've just returned from the Maine Folk Dance Camp, and your recent observations on the state of recreation ten years from now is very pertinent. It would be gratifying to see a renewed interest in contras, lancers, etc. among the "modern" S/Ders. How about a feature on these in SQUARE DANCE?

Bill Barton
Cornish Flat, N.H.



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Meanderings...

AND SEATTLE MEMO'S

By Stan



Since we last chewed the bacon fat together a couple of funny things happened on the way to the square dance, if we may catch a falling cliché to introduce the subject.

In North Carolina there appeared a petite 5-foot square dancer, married to a 6-foot-10 giant of a gent. The shorter one was asked how it feels to have such a tall dance partner, and her alleged reply was that it was fine, except that often his "belt buckle was intolerably cold."

Well, would you believe that I met a prolific, foraging, bulldog of a choreographer-caller the other day, who had, in his mental manipulation, stumbled on another brand new basic? He liked it so well he buried it.

After the dance recently an overly roundish square dance lady was squeezing into the family Volkswagon alone and finally turned to her husband with the admonition "Henry, you ain't as gallant as you was when I was a gal." "No, dear," he replied, "and you ain't as buoyant as you was when I was a boy."

Ed Mack, the Florida Wise Cracker, said he recently met a girl that couldn't dance-- she was bustle-bound. (More of Ed in a forthcoming issue.)

Someone told me that if a pretty young thing at first gives you a hard look and a cold shoulder, you shouldn't take it all for granite.

I'll dance to that.

Strangely enough, I like to drive on long trips. And thanks to our federal-

state cooperative highway system, it's really a pleasure to zip quickly across miles and miles of these Interstate routes that we didn't have just a few short years ago. The four-laners and the cloverleaves seem to be located just about everywhere you want to go. On recent calling trips to Roanoke, Va., Lexington, Ky., the "Cape" area in Mass., Michigan City, Ind., Muskegon, Mich., Fontana, N.C. and to the Poconos in Pa., it was the same story - easy as a breeze and straight as an arrow for the most part. For this we can thank the Eisenhower administration.

I didn't intend a political slant, but I was just wondering about the preferences of people -- why some of us get a kick out of long drives and others treat them as chores.

The urge to "conquer", a pioneering male inheritance in the midst of a highly suburban restrictive civilization may be the root of the thing. Charging up a Pennsylvania turnpike grade at 70 m.p.h. in a powerful machine with 200 to 300 HP under the hood may be a far cry from rough-hewing 200 logs for an early Virginia homestead, but a tiny bit of the same commanding spirit may be there. We'll leave further analysis to the psychiatrists, while I go and fetch my coonskin cap and go carve my initials in half a dozen more beech trees around the corner in the city park.

Some Meanderings space is being used this month to describe the wonders of the National Convention, and you'd better believe it was memorable. We could even tolerate the 25 planes lined up ahead of ours (ugh) at O'Hare in Chicago before takeoff for what came after.

We really appreciated the cool weather and the warm hospitality. Being met at the airport by no less than a committee of six in apple-decorated square dance outfits was impressive. Constantly we heard the theme song played "The sky is always blue in Seattle," and it fit!

The location was appropriate-- it was not a bad walk from building to building. The extra attractions such as the space needle, monorail, science building, etc., added an extra dimension to the visit for those of us who hadn't visited the World's Fair in 1962.

Amazing how convention committees are able to adapt their program to the facilities available. Dancing in the Food Circus, on a raised platform amid tables of diners, gave a wonderful demonstration of lively activity, swirling skirts and fun to the non-dancing visitors and tourists.

The panels were outstanding. The sewing clinic was a constant beehive of activity with practical "how to do it" stuff presented regularly instead of lectures and discussion. The contra panel and workshop drew 189 the first day, 200 the second day (50% different persons) and 250 the third day, with hardly space enough left to dance. Rounds panels demonstrated abundance of interest in rounds for square dancers.

The exhibitions were great to watch. Australia had a fine group (from among the 41 attending from "down under"). Wish more could have seen the colorful young people's demonstrations especially.

Booths? There were lots of them-- selling badges, dresses, jewelry, shoes, S/D halls. Clubs from the area took booths and furnished them with chairs and ashtrays providing relaxing comfort for their members and friends. Sorry our booth ran out of samples before the convention was over, but if

you missed one to give a friend, we'll send you one. Thanks to all you new subscribers-- hope you liked the "corner-finder" badges or the cartoon book gifts.

We enjoyed Roy Long's remarks opening the convention on behalf of the National Executive Committee. Roy Davis, chairman for Louisville in '70 was well known to many by the Convention's end. The tribute to the Shaws in the pageant "brought tears to my eyes" as one spectator recalled, and it was significant that Dorothy Shaw could be at the convention. The heritage of our activity is very important to present-- lest we forget!

On the light side, did you know that Bill and Vada Lee, round dance instructors, rode all the way to Seattle from Ohio on their Honda? We wonder if all that riding made an impression on the end of the Honda----!

Surprises never cease! Cars actually stop at crosswalks in Seattle to let pedestrians walk across, even without the aid of stoplights. From Ohio that seems like a miracle. Or, maybe the drivers just wanted to examine all those pretty S/D dresses.

Convention time is meeting-old-friends time. Those little chats around the edges and after-after-parties gave a special significance to the event, memory-wise.

"Summer Sounds" was by far the most used singing call this year. Credits to Dawson again!

Most thrilling moment-- Saturday evening's Grand March, watching from a doorway near the booth directly across from the main entrance and seeing a flood of thousands of dancers swarm in march time down the steps into the coliseum. Thousands more dancers and spectators filled the seats above. All stood at attention as the Marine Color Guard presented the flag for the pledge of allegiance and the

national anthem. For all of us squares then, there was a lump in the throat and a great feeling of pride in being a square dancer and an American!

And I'll dance to that, too!

I had a chance to visit Newton Pavilion in N.H. and this experience was lasting, too. Smooth floor, well-ordered sound, seasoned dancers -- all in a converted leather goods factory. By the way, Tom Potts is the only guy I've seen who can carry on a spirited conversation out of one corner of his mouth while he's cueing rounds on the mike in perfect timing out of the other corner. Amazing!



In the "things to buy" department, I would heartily endorse Francis Zeller's combination date booklet and scratch pad, appropriate to write in dance details on the calendar pages for two to three years ahead. Great for callers, fine for dancers. Order one pronto (see page 13.)

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KEEPING IT EASY



BY DICK LEGER

of Warren, R.I.

Perhaps the title of this article should have a few more words in it, such as "Keeping it easy, but interesting....", a simple uncomplicated sounding subject, which in truth, involves many, many aspects of calling. First and foremost, the person presenting this type of material must have a genuine enthusiasm for doing it. This is the only way that people will enjoy dancing, as they will reflect the attitude of the caller. Personal projection of the material is just as important as the material itself. A caller's ability alone is not sufficient to put it over, unless he combines this ability with feeling. Another area to consider is judgment. One might say that anything is easy once you know it. I don't think it would be wise or

practical to argue this point. What I will say is that in the area of judgment we are all in the same boat. I'm equally sure that there is a time and a place for all forms of dancing. It still remains that the most amazing aspect to calling lies in the caller's ability to create patterns from just the "bread and butter" basics, and concepts of those same basics, blending all the ingredients of flowing movement, personal projection, enthusiasm, good music and sound judgment, and yet have it all come out right in the end. The more I observe the successful callers, the more I realize that the real secret to calling is not how much material is used.... it's how little material is used, along with concepts of this material, that makes the difference in any program.

I keep referring to the word CONCEPTS. Yes, this is the magic word. To define a concept, one must look inward at the things that are presented. For instance, weave the ring might be termed a concept of grand right and left. The term star has an abundance of concepts, such as men star, ladies star, heads or sides star, all eight star, and of course, all of these stars can be either right or left. The term promenade has many concepts. Ladies promenade, men, heads, sides, everybody. Promenade as couples, either inside, outside, single file, etc. I won't go into all the concepts that can be figured out from any one basic, as space simply would not allow it. But I hope you can see from the few I have mentioned that the possibilities are almost limitless. If our present choreographers would utilize more of our present basics in their presentation of new figures by this use of concepts, we would all be so much better off. We would be dealing with more familiar material that we could use right away without having to give people "one more thing to remember."

It would not be fair on my part to make this sound too easy, as I am well aware of the fact that concepts alone will not do it. It should be combined with directional calling and the most important part of any dance.... music. How important is music? All I have said so far goes for naught unless these same basics and concepts are executed in time with the music, or even better, in time with the musical phrase. We might say at this time that the really important thing is that it's not what a caller calls, but, rather, the way he calls it. On the same note, it's not what a dancer does, but the way he does it. It is possible to say, then, that a caller should be judged on how effectively he presents something, and not necessarily on what he presents. In summing up the above, the conclusion could be reached that it is far better to know fewer things with all their concepts, and know them thoroughly, than to know more things with fewer concepts

and just about know them. Unfortunately, the learning of everything that comes along works against the reality of human nature, and in most cases it results in knowing a lot, understanding little, and retaining even less.

An interesting experiment for a caller to try would be to call an entire evening's dance using as few basics as possible, but as many concepts as possible of those same basics! This would bring out exactly the idea that I'm trying to present. This will not be the easiest thing to do at first, but I'm sure it will result in some thinking that will open more and more possibilities, the more it's done. I might even hope that the caller will surprise himself in his own creative ability without relying on new terminology. I also feel that the dancers will think more of the caller for giving them an interesting evening without giving them more things to remember next time. In doing this a caller shows more responsibility toward everyone on the floor to the extent that all will be put to the test of following instructions, rather than remembering all the latest movements that have been given names in recent years. It might also result in the caller having to rely on these movements even less, the more that he becomes aware that these same movements can be called directionally with plain, everyday English. It goes without saying that dancers must get tired of dive thru, pass thru, right and left thru with the outside two; or, pass thru, wheel and deal, double pass thru, first couple left, next couple right, etc.; or swing thru, spin the top, swing thru, spin the top, and on and on. I couldn't possibly go through the movements that must seem boring to the dancers; I think they are all too well known to both the caller and the dancer alike. I would just like to point out that variety is a must; repetitive thinking isn't needed at this point in the square dance movement. More real variety can be presented if we concentrate on good figure construction made up of directional calling combined with simple terminology

relying on the more well-known basics and their concepts, all blended together in a background of good music.

By this time, some of you reading this article must be thinking that I'm against anything new. Nothing could be further from the truth. I do feel, however, that we as callers should give a lot more thought to things we are going to present. We should strive to the utmost to present only the basics that, in our judgment, add to the movement in general. If these basics can be called directionally, then it is our responsibility to do so, so that we don't put the task of remembering on the dancers, but shoulder it ourselves. Every new movement that we add to our list of things to teach is one more obstacle we put in the path of our new dancers. Of course, the more obstacles we put in their path, the less their chance of remaining in the movement. It was said at one time by a square dance drop-out, "I've never seen people work harder to get others into their activity, and then

put so many things in their way to chase them out."

In ending, I would like to emphasize one point. I am in no way trying to be critical of callers or dancers who might hold a different viewpoint than my own. Rather, I am trying to find the truth in what will make our movement a permanent part of our society. I feel that square dancing brings out the best in us, and is almost like a religion of sorts. In this day and age, I think it is refreshing to find that some of our best Christian principles go naturally with square dance philosophy, and if we adhere to them in the best tradition we know, then I know we're on the right road to success. If we would ask ourselves before presenting something, Is it good for the square dance movement, and does the movement need it? Is it good for my group, and do they need it? Is it good for me and do I need it? and if all the answers are affirmative, then by all means present it, and God bless you!

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Recruiting Round Dancers

by Frank Lehnert

With a thank you to Mrs. Joseph Miller of Dayton, Ohio.

An interesting idea was projected by an Ohio couple stating that round dance teachers were possibly passing up an excellent source for new dancers. It all started when this couple was invited to participate in a ballroom dance studio house party with a western theme. This couple (the woman was a caller) was asked to call about a half hour of square dancing for the guests. The caller couple also did two round dance exhibitions which the twenty or more guests thoroughly enjoyed.

The studio people put on a skit and demonstrated the cha cha, tango, etc. During the evening they talked about their lesson programs which cost about \$4.00 per hour per person. At least four people signed up that night.

Being somewhat prejudiced, our square dance friends felt that these people would thoroughly enjoy the western rounds much more and for far less money. It is their contention that most people consider round dancing as ballroom dancing and this is no doubt true. The name western rounds would leave them a little confused but it would be more descrip-

tive. Here are some other suggestions, with the main objective being education: describe western rounds to the public, publicize this description along with the many advantages over ballroom dancing, such as ready-made friendships and low cost. This literature or ads could be distributed to friends, neighbors, P.T.A.s, and set out at any public places where permissible. There should be contact names on these booklets, either all the area round dance teachers or one non-teacher who could forward prospect names to all the teachers.

Even carrying this a step further, how about houseparties such as the ballroom studios use for promotion? One prominent teacher told prospects of squares, rounds, ballroom cha cha, tango, etc. and said that they should attend a party especially for their particular interests. Then he set a date and invited them all to the same party. True to his promise, he gave them some of each kind of dance and convinced most of them not only to try western rounds but also western squares.

Of course one of the best ways of getting new dancers is through the recommendation of the present dancers. Such parties and explanation booklets would help them to get new prospects interested.

square line



This feature is designed to answer those questions sent to us which cannot be elaborated upon in the editors page or the workshop pages. We offer this service, hoping it will guide you and answer some of your problems and questions on various subjects. We are not experts-- but the staff will research each question sent to us.

What's the dope on square dance clubs forming a member corporation? What about insurance for square dance clubs and what companies? Who is liable in case of an accident? Do square dance clubs have to file income tax returns? Mary Jenkins, Olmstedville, N.Y.

In answering questions about insurance it is not possible to give an answer that is going to cover all areas. We suggest that you check with your local insurance man or better still, have a club membership meeting with the insurance man as a guest to answer your questions. He will give you the answers as to how to protect the dancers, owner of the hall and the caller. It is a question very seldom raised among square dance clubs and dancers.

Information on Income Tax was obtained from the IRS. Their answer was as follows: Clubs should file a return. This does not mean that they have to

pay income tax but should obtain Publication Form No. 557 which tells how to apply for exemption status. If they apply it should be on form 1025. This is from the Internal Revenue Code, Section 501-C7.

Any group should form and have by-laws or articles of organization. They do not have to be incorporated. There is no problem for square dance clubs to get exemption status as long as they are operating on a non-profit basis, which all clubs do. They may also file an information form once a year. Further information may be obtained by calling your local IRS office.

I would appreciate any further information on setting up a program for a Senior Citizen's group. Lucille Martin, Iola, Kansas.

The best way to get square dancing started in your group is to approach your recreational director or whoever plans the activities for your group. If he is unfamiliar with the activity he might look in the telephone book under square dancing and find a contact listed. Many cities have it listed. Or if you know of a local square dance club, contact any one of the members and tell them your wishes. They will direct you to the proper source.

If all this fails to bring the results you wish, go to the library where there are books and records available on the subject. These are used in school programs, and would work well with your group. As to the problem of getting some of the group on the floor to dance, I would suggest that you start out with the contra or line dances. In this way they do not have a partner and everyone is doing the same thing. A grand march is probably the best type to start with as everyone enjoys it and everyone is on the floor. From this, it would be very easy to proceed to the line or Virginia reel type of dancing. From there you can go into either more folk dancing or start with the squares. Books on folk dancing may also be obtained from the Library.

BOY, ARE YOU LUCKY!

By Geneva Parsons

Reprinted from SQUARE NOTES
(Of Southwestern Ohio)

No doubt, if you are reading this, you're a Square Dancer. And are you ever lucky.

Seems like every magazine you pick up these days has an article in it giving the results of a marriage poll. Always the complaints of both husband and wife are listed and they sometimes give impossible ways to solve the problems. None of them have ever given the perfect solution. What is it? Square Dancing, of course.

In these articles, most wives complain that they don't go anywhere. When you square dance, there's always someplace to go. And isn't it funny how, all of a sudden, it's the MEN who can't stand to miss a dance. Just last Thursday, my husband wanted to go to a dance when he had 101 degree temperature. I finally took the car and went to the grocery. That way I knew he wouldn't talk me into it.

Wives complain their husbands never talk to them. There's always something

to talk about when you square dance. We sit at the table and argue (pardon me, DISCUSS) whether in a "turn $\frac{3}{4}$ " you count the walls or the people. Or in "pop the whip" if you "pop" first and "swing" later, or the other way around. The only trouble we have now is, we can't yell at the kids for their stupid language, 'cause ours is stupider.

Women complain they have no one to talk to but the children. When your husband finally takes you to a lovely business dinner-dance and you are horrified to hear yourself murmur to the distinguished gentleman next to you, "Bet I can eat my peas before you can" you know you've been talking to just children too long. When you square dance, you get to talk to adults. Of course, when you say to the same distinguished gentleman, "I can Square the Barge," he's going to have some second thoughts there too. But gee, what the heck, why be dull? Anyway, when his mouth drops open at your remark and his forkful of peas rolls



out, he won't look so distinguished anymore.

Husbands complain that it's too expensive to go "out on the town." Square dancing solves that problem! Where else can you have such a glorious time for a couple of dollars, get home at a reasonable hour, and not have a hangover? And it's cheaper than tranquilizers for the wife who has the screaming meemies staying home.

The wife complains that her husband enjoys a way of life and a circle of friends different from hers. Not when you square dance. We have become friends with so many interesting, pleasant, crazy couples that I think I'm just about the luckiest person in the world. Or I would be, if it weren't for the 236 things that irritate me about my kids.

A few women complain that their husbands are jealous and get a little upset if she sits up too close to that handsome devil who came with the blond. But if you square dance, he doesn't give

a second thought to letting you "hold hands" and/or "scrunch" with everyone in the square. And I'd sure like to know who the wisenheimer is that said "That's because no handsome devils square dance." You see MY husband out there dancing, don't you? WELL?

I've always complained that I couldn't get my husband to buy himself some new clothes. Now, I can't get him to stop!

So you see how happily married you all are. See the shine in your eyes from learning something interesting? And that glow to your complexion from healthy exercise? And notice that exciting anticipation from having something to look forward to? And that inner glow that can't be replaced which comes from being with people you like and who like you? But, mostly, it's that smug satisfaction from proving to your kids that you CAN teach an old dog new tricks.

Boy, are we lucky to be square dancers!



SINGING CALLS

SMALL TOWN, Windsor 4918

Caller: Bob Van Antwerp

Again Bob Van Antwerp comes up with the top record of the month. This figure has plenty of "meat" in it, so don't try it on your beginners or you will have a big mess in the middle of the floor. The dance goes thru four times. Here is the dance: Docey round the corner, see saw taw, boys star right, allemande corner, walk by your own, turn the right hand lady by the right, partner left, men star right around to the corner, left allemande, heads square thru four hands, spin chain thru, spin chain thru again, boys circulate, girls circulate, eight circulate, swing corner, left allemande, come back and promenade, eight to the middle and back.

WALKING BACK TO BIRMINGHAM Grenn 12113, Caller: Ron Schneider

Here is another dandy by Ron Schneider... It's got a tune that makes you wanta dance and a figure that you will love. Figure: One and three up and back, star thru, pass thru, do-sa-do with the outside two, swing thru, boys run, wheel across to the other end, wheel and deal, dive thru, pass thru and swing the corner girl, left allemande new corner, come back and promenade.

DEAR WORLD, Grenn 12112

Caller: Earl Johnston

This record received the exact same rating that our caller workshops gave to the Windsor version last month... so you really have a choice of two fine Dear Worlds. Figure: Head two couples square thru four hands, doci round the corner, swing thru and the boys trade, box the gnat, change hands, left allemande, do-ci partner and corner swing, promenade.

THOSE WERE THE DAYS, HiHat 378

Caller: Red Bates

As you will notice, we list another "Days" a bit further down in the ratings. Seems like when one label gets a good idea, several come up with the same idea. The Lore record is also a good one. Figure: One and three promenade half way, in the middle star thru and California twirl, swing thru the outside two, boys run, couples trade, wheel and deal, dive thru, pass thru, corner swing, left allemande, come back and promenade.

TAKE A LOT OF PRIDE, Kalox 1093

Caller: Harry Lackey

One of those tunes that remind you of Little Green Apples and Gentle On My Mind. We predict that this record is a dark horse that will sell and sell. Figure: Four ladies chain three quarters, chain em straight across, heads square thru four hands, swing thru and the boys trade, do-sa-do your corner, swing and then you promenade.

COUNTRY BOY, Blue Star 1849

Caller: Al Brownlee

We got a couple of Country Boys this month. The workshops put this one quite a ways out in front. Figure: One and three promenade half way, down the middle right and left thru, roll away half sashay, up and back, star thru, do-sa-do, square thru three hands, pull the next one by, swing corner and promenade.

CINDIE LOO, Top 25188

Caller: Bob Holup

From early selling this record is going better than the rest of the pack. Figure: One and three promenade half way, down the middle with a right and left thru, square thru four hands, split the outside two, round one to a line of four, forward eight and back, star thru and frontier twirl, corner swing, allemande left new corner, come back and promenade.

ALSO RELEASED:

LUCKY STARS, Mustang 125, H. Hayes

SOMEONE TOOK THE SWEETNESS, Kalox 1092, G' Shoemake

THOSE WERE THE DAYS, Lore 1106, H. Bausch

WHAM BAM, Sw. Square 2346, K. Finerty

COUNTRY BOY, Scope 523, E. Berryman

CRYING, Rocking A 1345, R. Hopper

FOUR WALLS, Bogan 1218, P. Grymes

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AN UNUSUAL RECORD

Once in a while a very unusual record comes along that, properly presented, can perk up the dancers' ears and spin a ballad, country style. A while ago we had "Nineteen Minutes To Go." Now there's "Brown Mountain Lights," on Red Boot (108) by Don Williamson. If you're looking for a non-run-of-the-mill thing, give a listen.



ROUND DANCES

By Frank and Phyl Lehnert

ORCHIDS IN THE MOONLIGHT-HiHat 863
Choreography by Ben & Vivian Highburger

Strong intermediate to advanced tango with all the Highburger flavor and good music.

TRUMPET POLKA - HiHat 863
Choreography by Norm & Louise Pewsey

Excellent music featuring the trumpet, three-part intermediate polka, could be slowed a bit.

IT HAD TO BE YOU- MacGregor 5006
Choreography by Phyl & Frank Lehnert
Good smooth music, easy intermediate two step.

ONE OF THOSE SONGS- MacGregor 5006
Choreography by Irv & Betty Easterday
Good peppy music and a lively fun type intermediate two step.

OUR LOVE AFFAIR- Windsor 4738
Choreography by Emmett & Monette Courtney

Good music and a strong intermediate two step with a pleasant change from quick locks to slow walks.

TANGLEFOOT- Windsor 4738
Choreography by Jess & May Sasseen
An intermediate two step with quick steps, cuts and crosses.

PAPA JOE'S MIXER - Grenn 15007
Choreography by Frank & Ruth Lanning
Good music, a bit fast; walk two and two step; 32 measures but easy enough, four times through.

RED ROBIN MIXER - Grenn 15007
Choreography by Lucile & Andy Hall
Good music and easy mixer; walk two and two step routine, six times through.

LONESOME MAMA BLUES- Grenn 14004
Choreography by Paul & Laura Merola

Strong intermediate two step, original was a big hit with great music, one of the original sand step routines.

MOONBEAM WALTZ - Grenn 14004
Choreography by Jack & Na Stapleton

Also a repress, intermediate waltz routine with old time waltz music.

LOOK

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HERE IS PE
INTRIGUIN
SQUARE D
OF THE M

Ind

Eight years ago, when Carl Brandt's Bucks and Dears Club raffled off an Easter ham, it turned out to be still on the hoof. A farmer in the club offered to raise the piglet for the winner with a view toward having a pig-roast in the fall. Meanwhile several members became acquainted with a native Hawaiian who knew all about pit-roasting pigs. Thus developed a full-blown Luau, and now the club is known in the Fort Wayne area as the Luau Club.

The Hoaglund Hayloft, site of the party, accomodates about 450 dancers and the third Sunday in September always finds it filled to capacity.



The "native" callers shown are (l. to r.) Carl Brandt, C.J. Smith, Don Zents, and Doug Edwards. In the lower photo the "pit committee" is shown preparing the roast for hungry luau square dancers. Get a lift for your club with a luau!

S PERHAPS THE MOST
UING AND COLORFUL ANNUAL
E DANCE LUAU HELD EAST
MISSISSIPPI



Liana Luau

A waiting list is maintained from year to year.

The dancers go all out with Hawaiian attire and the committee does the same with decorations. The roasted pigs (they need three now) plus trimmings, are delicious. To accomplish all this with an eight-set club means that everyone pitches in, even tending the pit all night before the event.

Bucks and Dears is a challenge club and this affair attracts some of the mid-west's outstanding callers, with Brandt himself as MC. So, from the standpoint of food, good dancing and pleasant surroundings, the Luau customers always leave happy.



This new feature to appear from time to time, will consist of tips to spark your programs, callers, gleaned from here and there by your editors. Choreography in particular will continue in the Workshop pages rather than on this page.

GET 'EM UP PATTTER

Callers have asked for "get-em-up patter" to chant to music as dancers form squares to start a tip. There are many varieties of this, and a little is helpful, we've found. Don't overdo it. Try these:

Get a little girl, get a little date
Get em on the floor and square em up eight!
Hi-diddle-diddle and hey-de-ho
Square your sets and away we go!
Get your partner, get your gal
Square em up around the hall!
Square those sets around the floor
Get em all up, gonna be a lot more!

AFTER PARTY AFTER-THOUGHT

Betty Mitchell (wife of caller Sam) recently bought a cartoon book and said she plans to use it in this way-- to find funny square dance happenings that she can use in a skit that will be a take-off on the Laugh-In TV show. She plans to enact the party scene with square dance music in the background and alternately spotlight a couple saying something funny about square dancing. Thanks for the idea, Betty, and we'll try to keep the gags flowing for you.

A GREAT NORTHWESTERN EXPOSURE

Again, a reference to the Seattle Convention. There were over 350 callers and all of them got a chance to call at least one tip during the three days. This is another remarkable aspect of a

big convention that gives every caller whether he's from Hicksville, L.I. (sorry, Dick) or Texarkana, Texas (you, too, Jim) an opportunity at the mike. To some it is a one-time thrill to face more squares than are easily counted. Others, more seasoned, are less moved by the experience. All get their chance and thousands of dancers benefit from the showcase of talent. A tip worth passing on here is that every caller should arrange to attend a National and register to call. If he's good, new bookings often result from it. And if only one calling spot is assigned, there are two ways to get more. One is to stay close to the Callers Coordinating Room and be ready to accept substitute spots when other callers fail to check in (a friend from Ohio got four spots this way). Another method is to go to the "sign-up" halls, particularly at after parties and pick up exposure time.



DON'T LEAVE STANCE TO CHANCE

Did you ever consider the stance of a caller? Stance is difficult to break down into its component parts but it is so important to develop a good stance. It can spell success or mediocrity for a caller, or for anyone, in fact. Stance is sort of a behavior and attitude index. It includes such things as total personality, stage manner, personal habits on and off stage, appearance, salesmanship, showmanship, and even a caller's opinion of himself, which has a persistent way of appearing from time to time to classify him in the eyes of others. Recently I had a long talk with a caller, and after the first half hour I began to realize I was not having a conversation but I was being "treated" to a lengthy discourse about this caller's accomplishments. How's your stance? Try building into your conversations with others a little curiosity about them. Believe me, it'll enhance your stance.

easy level



One of the eye-openers of the recent Seattle convention was the excitement of discovery felt by many who enjoyed contra (line) dances for the first time (see page 7). Several persons asked us to present a couple of uncomplicated dances in the magazine. These are taken from the booklet "Progressive Workshop" (see page 39) and were written by the unofficial "dean" of modern contras, Herbie Gaudreau. Use "Rubber Dolly" or similar music and call exactly as shown here.

EIGHT COUNT SPECIAL

Any even number of couples face in two lines. 1st, 3rd, 5th, etc. persons cross over. "In your lines forward and back" is called during introduction or before start of music.

| | |
|-----------------------|----------------------------------|
| <u>(4 beats)</u> _ | <u>And with the left</u> |
| <u>(no yak)</u> _ | <u>hand lady swing</u> |
| _ _ _ _ | <u>And all those couples</u> |
| | <u>right & left thru</u> |
| _ _ _ _ | <u>The right & left back</u> |
| | <u>same old track</u> |
| _ _ _ _ | <u>Come into middle</u> |
| | <u>a right hand star</u> |
| _ _ _ _ | <u>Back with the left</u> |
| | <u>from where you are</u> |
| _ _ _ _ | <u>The same two ladies</u> |
| | <u>chain across</u> |
| <u>*Cross at head</u> | <u>Chain em back</u> |
| <u>Cross at foot</u> | <u>on same old track</u> |
| _ _ _ _ | <u>Now everyone</u> |
| | <u>go forward and back</u> |

NEEDHAM SPECIAL

Even number of couples. 1,3,5,etc. cross over at start of dance. Automatic cross over during dance. "In your lines go forward and back" given during introduction.

| | |
|-----------------------|----------------------------|
| <u>(Forward, then</u> | <u>With Left hand lady</u> |
| <u>back away</u> | <u>swing and sway</u> |
| _ _ _ _ | <u>Down the floor</u> |
| | <u>four in line</u> |
| _ _ _ _ | <u>California twirl</u> |
| | <u>and come right back</u> |
| _ _ _ _ | <u>Bend the line</u> |
| | <u>the ladies chain</u> |
| _ _ _ _ | <u>Chain em back</u> |
| | <u>across the set</u> |
| _ _ _ _ | <u>Then everyone</u> |
| | <u>pass thru</u> |
| <u>(Pass thru)</u> | <u>With Lady on right</u> |
| <u>and turn alone</u> | <u>right and left thru</u> |
| _ _ _ _ | <u>In your lines</u> |
| | <u>get ready go.</u> |

* Call second time and every other time.

WOULD YOU LIKE MORE CONTRAS?

FEED—BACK



by Dave (Hash) Hass

I was sitting here reading through my issue and felt compelled to write you on two subjects.

First, I am in agreement with many other callers that we are in need of a relaxed type of club program. By relaxed, I am referring to a limited basics type... I have had this thought in mind for the past couple of years and this year in January, we began such a program and I was pleasantly surprised at our turn-out. What I did was write a letter to all of the inactive club dancers here in East Hampton. I explained the program to them and this letter was sent out two days after Christmas. The date of the first session was Jan. 6, 1969.

We had about 3½ squares on our first night and 5 squares on our second. Along with the 5 squares that are involved in the weekly session there is another square or so in the club (active) that are also interested in attending this group as they have said that they feel much more relaxed dancing at this level than at the club level.

I am now planning to dance these people once a month for the time being, after they have completed the teaching sessions which will be held once a week for six or seven weeks.

Of course, there is no telling how this thing will do after it has been going for a while but what makes me think it

will is that most all of the people have at one time been a member of the club and know what club level dancing is. They have all expressed to me the desire to dance and not for challenge, but for fun. I should also tell that the letter went out to some 100 or so couples. I was encouraged when I was able to interest some 25% of the people with just one mimeographed letter.

I am a little concerned over which basics were chosen, or I guess I should say, which ones were not included on the list. I realize that at this point this is still a somewhat experimental type program and that this may not be the final list of basics, but I do feel strongly that once we have established these basics, this program should not change at all, as far as any new figures are concerned. This is going to take a lot of discipline on the caller's part. I am not sure that enough callers will be able to discipline themselves enough so that this program will remain constant.

If we play around with this program too much (introducing new figures, etc.) and we keep raising the level, we then will be in trouble. What I am saying here is that if we are able to get old (inactive) dancers back into this type of program and we let the level creep upward and lose these people, we might as well forget it the third time around.

Now I am certainly not against the club level program and know that many people will desire to go further up the ladder after they have been involved in this relaxed level program. We should let them and maybe even encourage them to do so, when they are ready.

When are they ready? Who knows at this point? I feel that bringing people up to another level will be very easy once a dancer is familiar with the mechanics of the square. Once he really knows how the square works and is able to dance position dancing, then it will be easy to bring these people up to the "club level" program. I feel too that in the first step program he will have developed his confidence as a dancer. I also wonder about graduations. I am not sure that the graduation idea is a good one... yesterday you were a beginner.... today you are a dancer. I realize that this event is one that makes quite an impression on one's mind, but I don't think that if this phase were left out it would make much difference to the individual.

The other area that I wanted to mention was that program which you men-

tioned in Meanderings-- the two week program to teach people to dance. I know this will be successful if you can get the people to come. Each year at Papoose Pond we have a beginner program for anyone who wants to get a taste of dancing. We only teach for an hour and a half each day for five days, and it is amazing what they can learn. Having them for a two week period, teaching probably twice a day, I am sure that you can develop some fine dancers. The beauty of it is that they don't have a week to forget what they learned, and you will save a great deal of time since you won't have to walk thru a lot of review.

I guess I have rambled on enough....I was going to sit down before this and tell you that I have enjoyed reading the new SQUARE DANCE, but haven't gotten to it until now.

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CHOREOGRAPHY

Every now and then, something from the past comes back to haunt us. This is true of square dance movements of the past. New generations of dancers are born and become avid fans of the recreation, soaking up all they can to the point where someone reaches back into the archives of S/D choreography to present something no one else is using or has used for years. The movement we have in mind is Right and Left Thru three quarters. We are not sure if other areas are familiar with the movement but certain parts of Ohio have been reminded of the idea thru occasional use of it by Johnny Davis, Jerry Helt, the late Lloyd Litman and a few other callers in the area.

Recent questioning of the callers by some of the dancers regarding the movement have brought no answers so your editor was called upon to put some light on the subject. For any and



all who might be interested, here is a breakdown of RIGHT AND LEFT THRU THREE QUARTERS.

From two normal facing couples, on call (we prefer "three quarters around with a right and left thru") man does a turn thru with opposite lady, goes back to partner with a left and courtesy turns her in such a way as to end up facing the other couple but having traveled around with her one quarter position to the right. This means that from a squared up set, the head couples would now be standing with no. 1 couple in front of no. 2 couple, and no. 3 couple in front of no. 4 couple ready for a double pass thru. Years ago we discovered that the command to Right and Left Thru Three quarters caused the dancers to pull by with right hands before realizing that they should have done a turn thru with the opposite as in the traffic pattern of a Suzie-Q. Thus it was a fair command to the dancers to say "three quarters around with a right and left thru" indicating the two hands to be used ending one quarter position to the right from starting point, still with partner and facing the working couple.

Example figures using this movement could be:

Head couples, move forward and back
Three quarters around with a right and left thru (takes about 12 counts)
Same two, three quarters around with a right and left thru
Cross trail thru to the corner
Left allemande.....

Head couples half square thru, circle four
Head gents break and line up four
Right and left thru across from you
Then three quarters around with a right and left thru
Insides arch, dive thru
Square thru three quarters around,
Left allemande.....

Head couples, three quarters around with a right and left thru
Double pass thru, first couple left,, next one right
Three quarters around with a right and left thru
Swing thru, centers run, wheel and deal
Insides arch, dive thru
Three quarters around with a right and left thru
Allemande left.....

So for reference sake, the Right and Left Thru Three Quarters is such. Incidentally, a three hand turning version without a courtesy turn was once used as a BOB-TAILED Q by Madeleine Allen.



JAY FOY, Tulsa, Okla. Please discuss the T-cup Chain. Is it the original head ladies who start the action or the ladies who are with the head men at the time the command is given?

ED. NOTE: Teacup Chain (1941) by Pat Lewkowicz, Chicago, Ill. originally intended the active (head) men to put their original partners into the chains to start and to continue putting new head ladies into the center until back to their original lady. The inactive (side) men were to take the ladies out and send them to the head man on their right. In effect, the ladies move one quarter position to their right until back home with original partner.

It would be unfair to the dancers to expect them to respond to "Head ladies center with a teacup chain" and not have a head lady with a head man, who was their original partner or their opposite. However, the dancers should be able to execute the command from wherever they might be at the time of the command using the head men for identity, i.e., squared up allemande thar, etc. They do not have to be in home position to execute, only know their identity to start. So no matter what someone might read into the teacup explanation, the callers and dancers who are using this movement in most instances will follow the above traffic pattern and rules.

DICK JONES, Columbus, Ohio. I am afraid that establishing workshops in other areas will only lead to more and more competitive attitudes in square dancing and we can't tolerate much more than we have today.

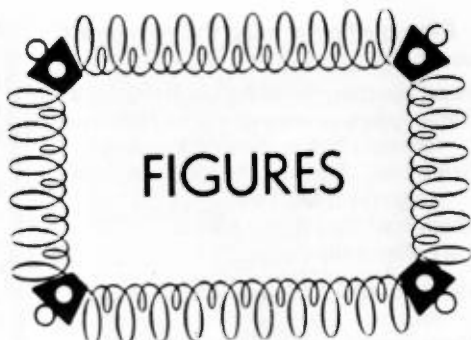
ED. NOTE: Square dancers' attitudes are instilled, nurtured, and expanded by the caller/teacher who trains them or has constant contact with them. The use of workshops in each area will also reflect the caller's attitude toward new or review material in the manner in which his participants conduct themselves AWAY from the group. If a square dancer is not tolerant with those who have less experience, it probably is because his current caller is not teaching beginners and has concentrated only upon new ideas with workshop type dancers. If the dancers feel that a square dance evening is not successful because they haven't done a Split Swap Around, or a Spider Web in reverse,

then surely their caller/teacher has failed to use all the tools in choreography at his disposal. To create an evening of fun, flowing, smooth, but challenging material is only possible on the caller's part if he prepares for it. He is paid by his dancers to do so.

Competitive attitudes are natural out-growths of peoples' characters in life. We have pride in our recreation as being one that is cooperative rather than competitive. When it becomes competitive for any reason, it is only a matter of time until three couples cannot find a fourth couple good enough to dance in their square. This is not new. This is a repeat over the centuries of human beings at work or play. If we did not have workshop groups, it would be "high level" clubs, or dances, or areas, cities, states, etc. If the caller wears short sleeves and no tie, so do his dancers. If he welcomes one and all with malice toward none, so do his dancers. If he teaches dancers to half sashay properly, take a comfortable number of steps for a Spin the top (and allows the time to do it), they will always dance that way.

All of which points to one conclusion. The area workshops themselves should not be the cause of competitive attitudes among the dancers. In fact, with proper leadership, they should be the nucleus group of dancers in the area who exemplify all that we hope for in square dancing-- good smooth dancing, knowledge of basic and experimental movements, exemplary attitudes toward other dancers, callers and each other. Does your group measure up to these standards?

SQUARE DANCE magazine WORKSHOP features original material submitted to the editor. New ideas are presented each month. Mail new and creative material and questions to Willard Orlich, Workshop Editor, **SQUARE DANCE** Magazine, Box 788, Sandusky, Ohio 44870.



FIGURES

DOUBLE CLOVER

by Jamie Newton, Atlanta, Georgia

Heads square thru in the middle you do
Sides face, grand square
Heads clover and come back in
Pass thru in the middle again
Clover and come back in
Square thru three quarters
Allemande left.....

BACKTRACK

by Dave Taylor, Detroit, Michigan

Heads lead right and circle to a line
Half sashay, star thru, all backtrack
Turn thru, centers left turn thru
Outside two turn back
Spin the top double
Right and left grand.....

TRAILING LINES

by Willard Orlich, Cuyahoga Falls, O.

Heads lead right and circle to a line
Pass thru, face down the line
Trail off to a line, wheel and deal
Double pass thru, trail off to a line
Star thru, cloverleaf, substitute
Swing thru, turn thru
Left allemande.....

PROMENADE BACKTRACK

by Willard Orlich, Cuyahoga Falls, O.

Allemande left the corner maid
Back to mother and promenade
Side couples wheel around and back-track
Keep on going, don't look back
Head couples backtrack and with the next
Star thru, then backtrack
Right and left thru, who turns who
Right and left grand, don't just stand...

FIGURES

by Chuck Besson, Alexandria, La.

SPIN, DIVIDE AND SLIDE NO. 1

Heads right and left thru
Heads spin the top while sides divide
Everybody slide thru
Right and left thru, dive thru
Centers slide thru, spin the top
Others divide, everybody slide thru
Left allemande.....

SPIN, DIVIDE AND SLIDE No.2

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers slide thru, spin the top
Others divide, everybody slide thru
Star thru, pass thru, wheel and deal
Centers slide thru, spin the top
Others divide, everybody slide thru
Pass thru, left allemande.....
(Repeat for other couples active)

BARGE THRU FIGURES

Heads lead right and circle to a line
Barge thru, spin the top
Box the gnat, right and left thru
Pass thru, bend the line
Barge thru, spin the top
Box the gnat, right and left thru
Pass thru, bend the line
Left allemande.....

Heads lead right and circle to a line
Barge thru, spin chain thru
Girls double circulate, star thru
California twirl, barge thru
Spin chain thru, girls double circulate
Star thru, California twirl
Left allemande.....

BARGE THRU, STAR THRU EQUI-VALENT

Heads lead right and circle to a line
Barge thru, swing thru
Girls circulate, men trade, men run
Couples circulate, men circulate
Bend the lines, barge thru
Swing thru, girls circulate
Men trade, men run
Couples circulate, men circulate
Bend the lines, left allemande.....



FIGURES

by Wilf Wihldal, Calgary, Alberta, Can.

One and three square thru
Star by right with outside two
Heads star left in the middle
Full around, do-sa-do to a wave
Cast off three quarters
Centers trade, swing thru
Cast off three quarters
Centers trade, swing thru
Right and left thru
Dive thru, square thru three quarters
Left allemande.....

Two and four right and left thru
Same ladies chain
Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters, pass thru
Wheel and deal (girls in middle)
Turn thru, left allemande.....

Two and four right and left thru
Star thru, California twirl
Right and left thru, dive thru
Pass thru, slide thru
Square thru three quarters
Allemande left.....

One and three square thru
Star by right
Heads to the middle
With a left hand star
Go full around
Double swing thru, slide thru
Pass thru, allemande left.....

Two and four square thru
Star by the right
Sides to middle with left hand star
Go full around, double spin the top
Right and left thru
Allemande left.....

One and three star thru, slide thru
Turn thru, both go right single file
Around two to lines of four
Roll away half sashay
Bend the line and pass thru
Bend the line and turn thru
Bend the line and pass thru
Bend the line and turn thru
Bend the line and star twirl
Everybody pass thru
Allemande left.....

ROUTE CHAIN VARIATIONS

by Bill Barton, Cornish Flat, N.H.

Heads lead right and circle to a line
Two ladies chain across
Chain down the line
Chain across, chain the line
End ladies chain diagonally
Chain the line
New end ladies chain diagonally
Chain the line
Four ladies chain diagonally
Four ladies star right three quarters
Left allemande.....

Heads lead right, circle to a line
End ladies chain diagonally
Chain the line, opposites star thru
Centers frontier whirl, pass thru
Star thru, forward eight and back
End ladies chain diagonally
Chain the line, opposites star thru
Centers frontier whirl, pass thru
Eight chain three
Left allemande.....

SPIN CHAIN FOLD

Four ladies chain three quarters
Heads rollaway, square thru
Spin chain thru, girls fold
Double pass thru, cloverleaf
Men pass thru, U turn back
Square thru three quarters
Left allemande.....

DOUBLE DIXIE BREAK

Promenade, sides backtrack, pass thru
On to the next and circle four
Head men break, lines of four
Girls arch, men duck thru
U turn back behind the girls
Dixie chain the double track
Girls go left, men go right
Left allemande.....

BENT CHAIN

Side ladies chain
Heads spin the top, step thru
Spin the top, eight in line
Men spin the top, all eight fold
Men pass thru, two ladies chain
Circle eight
Left allemande.....



SHORT STINKER

Promenade, heads wheel around
Right and left thru
Star thru, swing your partner
Face that two, pass thru
Left allemande.....

SMOOTHY

Four ladies chain, roll promenade
Heads wheel around, star thru, veer left
Couples circulate, bend the line
Star thru, veer left, couples circulate
Bend the line, star thru
Square thru three quarters
Left allemande.....

DIMINISHING WHEEL

All join hands, circle left
Number one gent break, line of eight
Four by four, wheel and deal
Two by two, wheel and deal
One by one, wheel and deal
All turn right, single file
Follow the leader, Indian style
Girls roll out, pass one man
Left allemande.....

LEFT FIELD FOLD

Heads pass thru around one to a line
Pass thru, men turn back
Centers trade, cast off three quarters
Make a line
Men square thru three quarters
Girls pass thru, men fold, star thru
Girls circulate, men turn back
Girls circulate
Left allemande.....

HALF SASHAY HASH

Heads half sashay, pass thru
U turn back, star thru
Half sashay, U turn back
Star thru, half sashay, pass thru
U turn back, star thru
Half sashay, U turn back
Centers star thru, half sashay
Pass thru, U turn back
Star thru, half sashay
U turn back, centers in
Cast off three quarters
Star thru, centers pass thru
Star thru, half sashay, pass thru
U turn back, star thru

Half sashay, U turn back
Centers star thru, half sashay
Pass thru, U turn back
Star thru, half sashay
U turn back, centers in
Cast off three quarters, star thru
Centers half sashay, U turn back
Left allemande.....

SIX CHAIN THRU

Heads star left take corner
Star promenade
Inside out, outside in, star again
Head ladies roll back, six in line
Stop the star, everybody one quarter
right
First two ladies chain
Chain back three quarters
Next in line dixie chain, U turn back
Two ladies chain
Send em back a dixie chain
Ladies go left, men go right
Left allemande.....

BE SURE AND COUNT

Head ladies chain
Allemande left in alamo style
Heads turn by the right
Once and a quarter
Heads wrong way thar in the middle
Back up once around and a quarter
more
Turn by the right three quarters this
time
Four girls turn back
Center couples square thru three quar-
ters
Left allemande.....

AITCHWIND

Heads swing thru, box the gnat
Half square thru
Right and left thru, dive thru
Double swing thru
Sides divide and star thru
Along the line right and left thru
Those in the line half square thru
Right and left thru, dive thru
Double swing thru
Sides divide and star thru
Along the line right and left thru
Those in the line half square thru
Right and left thru, dive thru
Swing thru box the gnat, pull by
Left allemande.....

SHORT STINKER

Heads square thru, centers in
Ends pass thru
Centers cross run
New centers trade
Ends box the gnat
Left allemande.....

SNAKE WIND

Heads cross trail thru
Behind the sides star thru
Sides cross trail thru
U turn back, square thru
Others divide and star thru
Right and left thru, dive thru
Star thru, cross trail thru
Behind the heads star thru
Heads cross trail thru
U turn back, square thru
Others divide and star thru
Right and left thru, dive thru
Pass thru, left allemande.....

FLARE OUT

Head ladies chain three quarters
Three in line, ends star thru, pass thru
Circle three, head men break
Line up three, ends star thru
Substitute, lonesome ladies chain
Three quarters, send 'em across
With a dixie chain, others half sashay
All the ladies turn back
Left allemande.....

WHAT'D HE SAY?

Heads lead left, circle right half way
Outsides arch, insides under
Around one, lines of four, pass thru
Centers arch, ends turn in, star thru
Lead left, circle right half way
Outsides arch, insides under
Around one, lines of four, pass thru
Centers arch, ends turn in
Dixie grand right, left, right
Left allemande.....

THE OTHER MIDDLE

Heads pass thru, U turn back
Take the opposite, face the middle
Right and left thru
Take the opposite, face the middle
Square thru three quarters
Separate around one, come back in
Take the opposite, face the middle
Take the opposite, face the sides
Left allemande.....



CLOVERLEAF TURN

by Decko Deck, Arlington, Virginia

From an 8-chain-thru plus pass thru position, on call to CLOVERLEAF TURN outsiders clover and then turn thru when they meet opposites in the middle. In the meantime the other four turn thru and then clover. All end up in an 8-chain-thru position. (About 8 counts.)

EXAMPLES: (by author)

Head couples square thru, pass thru
CLOVERLEAF TURN, swat the flea
Left allemande.....

Head couples lead to the right
Head men break to make a line
Pass thru, wheel and deal
Centers turn thru
Left turn thru the outsiders
CLOVERLEAF TURN
Face your partners and back away
Pass thru, bend the line, star thru
Double pass thru, first couple left
Next couple right, cross trail thru
To the corner, left allemande.....

All four ladies chain
Head couples square thru, turn thru
LEFT CLOVERLEAF TURN

Right and left thru the outside two
Dive thru, substitute, pass thru
Left allemande.....

TURNABOUT

by Will Orlich, Cuyahoga Falls, Ohio

Heads lead right and circle to a line
Square thru full around
CLOVERLEAF TURN, left turn thru
CLOVERLEAF TURN, slide thru
Wheel and deal, substitute, swing thru
Turn thru, left allemande.....

LEFT CLOVERLEAF TURN

Heads half square thru
Square thru three quarters
LEFT CLOVERLEAF TURN, swing
thru
Turn thru, LEFT CLOVERLEAF TURN
Right and left thru
Swing thru, slide thru
Left allemande.....

TOP CLOVERLEAF TURN

Heads lead right and circle to a line
Pass thru, wheel and deal
Centers pass thru, pass thru
CLOVERLEAF TURN'
Left spin the top
Left turn thru, wheel and deal two by
two
Centers pass thru, pass thru
CLOVERLEAF TURN, left spin the
top
Left turn thru, partners trade
Cross trail thru to the corner
Left allemande.....



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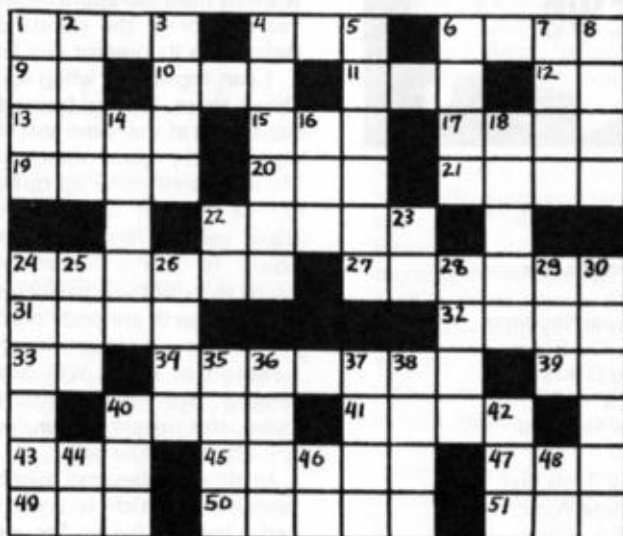
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Puzzle Page



SUMMER FUN

ACROSS

1. Live in a tent
4. To acquire a tan
6. Enjoy a water sport
9. As
10. Piece of land
11. Take nourishment
12. "Back -- Donegal"
13. Logical Experts of America (abbr.)
15. Unwelcome picnic guest
17. Over again
19. "---- hazy summer days"
20. ----- mat
21. Schools of fish you didn't catch
22. Late summer fruit
24. Boat beds
27. Remains of a campfire
31. Always
32. Notice
33. Concerning
34. "In The ----- By The Moonlight"
39. Manuscript (abbr.)
40. Boat bottom
41. Birds' summer home
43. What gardeners do
45. Alphabetical listing
47. Less than two
49. Some
50. Northern Association of Square dance Teachers (abbr.)
51. Sweet potato



DOWN

1. Lead a square dance
2. On a ship
3. Vacation activity
4. What you need for postcards
5. Rash-causing plant
6. Party just for men
7. News article
8. What John does to the lawn
14. Pure air
16. Summer siesta
17. Titles
22. Exclamation
23. Printer's measure
24. Mrs. Charlie Baldwin
25. Night before
26. Large plant
27. Pleads
28. 33 1/3, 45, 78 --- records
30. Method
35. Source of gold
36. Feminine name
37. Feminine name (Spanish)
38. Swing the ----
40. Door opener



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1. Walking to Kansas City
2. Feelin
3. Japanese Sandman
4. I Get The Blues
5. Tango D'Ann
6. Bicycle Waltz
7. Tango Mannita
8. Roses
9. Sleepy Time Gal
10. Sunshine Wine



ANOTHER COMMUNITY PROJECT

The window sticker design above is proudly displayed by Detroit area dancers who have helped in the building fund of the Fisher YMCA.

Rosie Hunter



OHIO TO FLORIDA

This month Willard and Merle Orlich have moved to Florida. We in Ohio have been fortunate to share the talent and ability of this couple. They have worked hard for approximately fifteen years to bring the standard of square dancing to its present day level.

I can remember when we first heard about them. We had learned all the basics taught at that time and thought we were pretty good dancers. Will and Merle's name came up quite frequently. We thought to ourselves, Who are these people, and why are we supposed to use a forearm grip? Who needs to hold their palms up or down? What on earth are body mechanics?

We were curious enough to attend a session in which Will was the guest speaker. We listened intently and decided this inventive-minded man had something on the ball.

In time we became members of his workshop, which is a testing ground and clearing house for experimental thoughts from all over the country. In this workshop he did not advocate the immediate use of material presented but tried to gather national acceptance or rejection.

We now realize what Willard has tried to do. We did not always agree with him but could see what his goal was. By reading his notes and analyzing them, a caller can learn to understand exactly what figures accomplish and to make dancing more comfortable for the dancer. He has never claimed to be an expert but he has made the exploration and expansion of new and old figures into a type of choreographical science.

Willard and Merle will continue their work in Florida and we wish them every success. We will miss seeing them here, but every time we dance we will feel their presence.

Good luck to them. Open your arms, Florida, here they come!

Jeanne Stevenson

EVENTS

WYOMING- Twentieth Ann. S/D Festival, Laramie Sr. High School, 8-11 p.m. Aug. 8-9 featuring Larry Faught, and lots of guest callers. Rounds and afternoon workshops also are included on program.

COLORADO - Sunday, Aug. 10, the Waggin Wheelers will sponsor their annual picnic and dance in the Garden of the Gods. Entertainment for children, dancing for adults, fun for all. Call Harold Palmer in Colorado Springs area, 633-7149.

NEW YORK - S/D Weekend begins with Lake George Cruise, Aug. 15, with Stan Burdick and Tom Trainor on the M/V Mohican and Ticonderoga. Sat., Aug. 16, will feature badge dancing from 11-3:30 with Tom and Xmas Project dance 8-11 with Dick Leger & his orchestra. Northway Squares will dance at Schroon Lake on Sunday with Tom, 2-5, and the weekend will end with dancing to tapes at Mockingbird Hill, 8-10 p.m. Write for details to Mary & Bill Jenkins, Mockingbird Hill, P.O. Olmstedville, N.Y.

WISCONSIN - 11th State S/D Convention, Aug. 22-24, Stevens Point. Write Carroll & Marion Dakins, Plover, Wisc.

PENNSYLVANIA - Pocono Pow Wow Holiday, Sept. 5-7 at the fabulous Mountain Lake House, Marshalls Creek, Pa. with Beulah & Joe Samec, Jim & Marie Cargill, Bob & Edith Thompson. Write Beulah Samec, 458 Beach Rd., Staten Island, N.Y. 10312.

KENTUCKY- Septemberfest, Sept 13-27 (Beginners) and Sept. 20-27 (ex-

perienced dancers) at Ky. Dam Village & Ky. Lake State Parks with Harry Lackey, Stan Burdick, Bill Volner, Louis Calhoun and the Muellers. Write Box 190, Murray, Ky. 42071.

PENNSYLVANIA - 8th Delaware Valley S/D Convention at the Bellevue Stratford, Broad St. at Walnut, Philadelphia, Sept. 18-20. Register with Kermit & Jane Streeter, R.D. 2, Parkesburg, Penn. 19365.

OHIO - 6th Ann. Grape Jamboree, Sept. 20, Geneva Youth & Civic Center, 7:30-11:30; feature caller, Bud Redmond; MC, Gordon Densmore; afterparty, Mike Cochran; rounds, Bob & Lucille Wible. Dance in the grapes and earn your purple foot badge.

TEXAS - The Brooks Astro Twirlers S/D Club will hold their annual anniversary dance on Sept. 20 in San Antonio. Jerry Haag will be the featured caller at the Convention Center. Round dancing by Arthur & Vee Leslie; MC, Bill Wright. Write Ted Breske, 222 Goodhue, San Antonio, 78218.

OHIO- First Annual Cleveland Area S/D Jamboree, Sunday Oct. 5, 5-10 p.m. in the Grand Ballroom, Hotel Statler-Hilton, Cleveland, featuring Bob Wickers and Bud Redmond calling squares, round dancing included. Contact Lefa Yoch, 1555 W. Pleasant Valley, Parma, Ohio 44134.

MICHIGAN - 3rd Annual Pine Tree Jubilee, Oct. 10-12, Johnson's Rustic Resort on Houghton Lake. Staff: Louis Calhoun, Darrell Figg, Deuce Williams, Bud and Bette Potts. Write P.T. Jubilee, 3955 W. Point Ave., Dearborn Hgts, Mich. 48125.



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The BOOKSHELF

BY MYRTIS LITMAN

THE FUNDAMENTALS OF CALLING

by Jay King

This book deals with the art of calling hash by using the mental imagery method. The lessons are designed to show the caller how to use basics one at a time by following the action as the number one man. Great emphasis is put upon diagramming on paper the entire sequence, step by step, until the ability of recognizing similar set-ups has been mastered. New callers should find this book valuable to them because it starts with the experienced dancer's ability to picture himself doing material that is easy and familiar.

Part one deals with the "basic" basics. Part two discusses the tools and techniques of calling, such as timing, phrasing, teaching, calling for clubs, open dances, workshops, and challenge groups, judgment, sound equipment, music and records.

Part three teaches how to work with newer material, including the basics swing thru, spin the top, circulate, run, trade, turn thru, slide thru,

etc.-- the latest one being barge thru. Throughout part one fifteen choreography guidelines, or rules, are given and explained in detail. These guidelines are concerned with positions, directions, partner changing, formations, and sequence. There are four allemande positions that are necessary to be learned, each position being named according to the number of the lady the first gent has on his right at the time it is possible to get to a left allemande.

According to the author, if the principles outlined here are studied and practiced conscientiously, the new caller will soon be in a position to use almost any basic, new or old, in an unplanned and free-wheeling way. In 274 pages, Jay King has attempted to gather into one place all the rules that he has become aware of in his experience as a caller.

Jay King's address may be found in the Caller-Leader Directory on page 13.

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IN THE RAIN
SOME SAY HE'S
IN THE MOUNTAINS
I SAW GOD
ON A SUBWAY TRAIN

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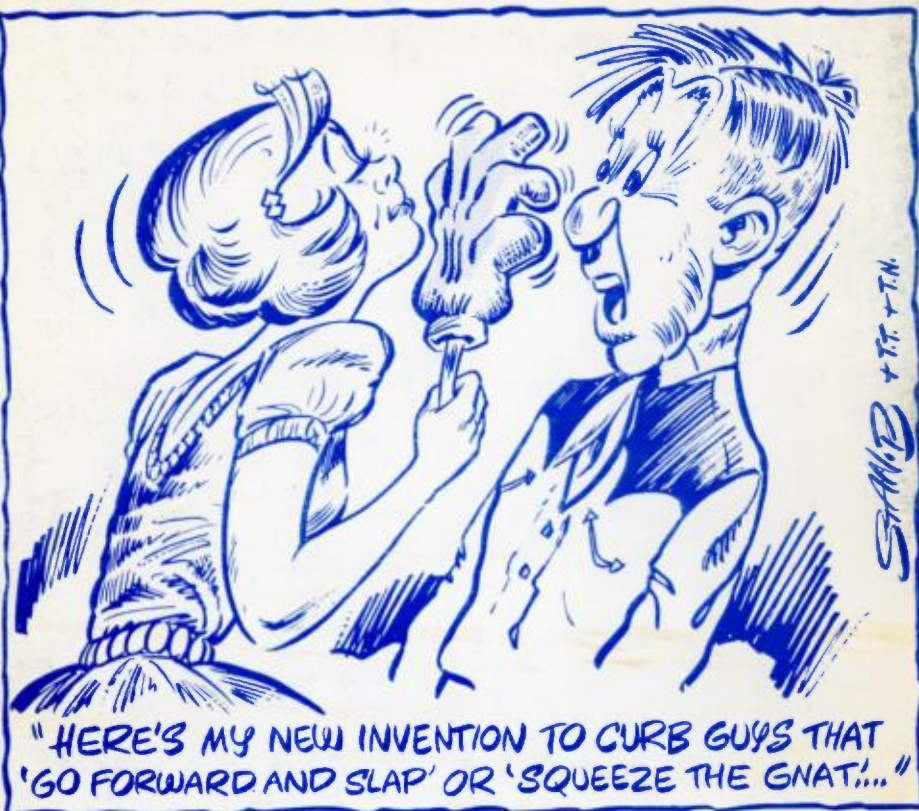
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